



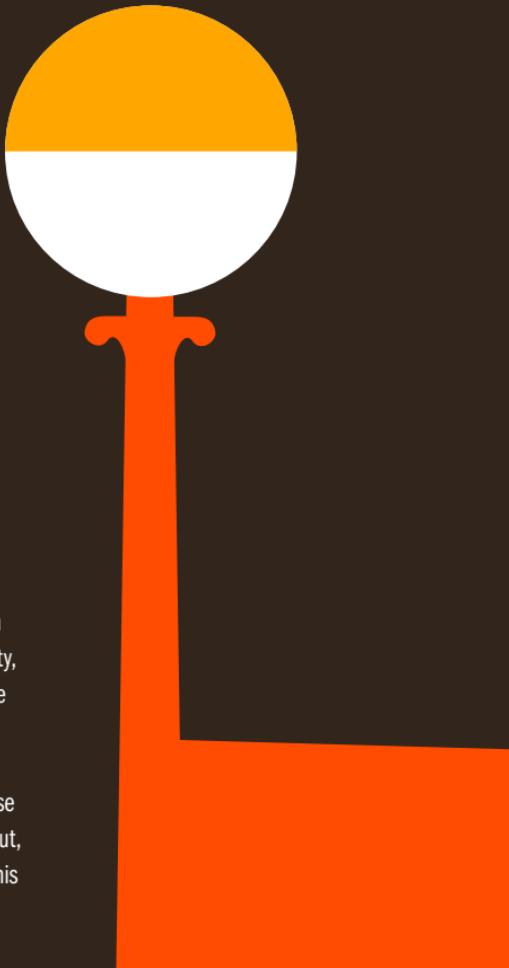
**“He’s at the highest level of our music—you  
can’t get any higher than him. Everybody  
strives to have a personal sound: his sound  
is definitive.”**

**-WYNTON MARSALIS**



## How would I describe Wayne Shorter?

It would be way too easy to call him something like a “legend” or a “genius.” Those are words that get thrown around much too easily in today’s 140-character culture. Wayne’s career is well-known and widely celebrated by not only the jazz community, but by music lovers all over the world. Simply put, he helped to expand the language of modern American music as both a composer and a saxophonist. All of his music has been truly beautiful music, in the sense that it celebrates the beauty and joy of optimism—but, if I had to choose one word to describe Wayne and his



music outside of the obvious superlatives, the word that comes to mind is “imagination.”

Wayne Shorter’s imagination got its start in the gritty, soulful city of Newark, New Jersey. He was born there in 1933 and developed a deep fascination with science fiction and superheroes that would fuel his creative energy forever. The inside jacket of his 1987 Columbia album *Phantom Navigator* includes samples of a teenage Wayne’s artwork. It was a revelation to many that, to the naked eye, young Wayne was already on his way to becoming perhaps the next great animator. But there was something more revealing about his artwork—it was actually a sci-fi short story that Wayne had both written and animated. He called it “Other Worlds.” Although there are only 12 panels of artwork and story on the inside jacket, the story called to mind H. G. Wells or Arthur C. Clarke.

There are two stories that come to mind that exemplify the imagination and daring that Wayne Shorter brought to his career as a composer

and bandleader. The first was told to me by pianist Renee Rosnes and involves her first rehearsal with Wayne’s group in the late 1980s. As the musicians gathered in Wayne’s rehearsal room, he asked them to first sit and watch the Ridley Scott classic *Alien*. Midway through the viewing, Wayne got up to pause the tape just as the famous, gory scene of an alien bursting through a human chest unfolded. As most of the band sat squirming in their seats while this bloody creature was frozen on the screen, Wayne pointed at it and said, “THIS... is how I want this band to sound.”

The second story happened in 2002, when I played a performance with Wayne Shorter’s quartet in Den Haag. Upon my arrival, I was quite trepidatious about the gig, as I wasn’t going to have much time to rehearse with the quartet. I called Wayne in his hotel room to let him know I arrived. When I shared my fear of playing with him unrehearsed, Wayne paused and said, “If I remember, you’re a big comedy fan, right? Well, play that. Play me some comedy.” What I learned



**“The JLCO does a remarkable job of creatively arranging Wayne’s music while keeping a watchful eye on the core structure of these songs. Most importantly, Wayne’s trust of the band is evident.”**

from Wayne is that, with a strong imagination (and skill), uncharted territory becomes less intimidating... and sometimes quite fun.

Wayne's music has become basic instrumental vocabulary for all of us who came after him. For anyone wishing to play jazz, it is a must that you come through the music of Ellington, Monk, and Shorter. Much of Wayne's music is architecturally perfect in terms of its harmonic and melodic structure. As creative musicians, we take liberties with interpretations of every legend's music, while keeping a conscious eye on a song's DNA.

The bulk of the material that the Jazz at Lincoln Center Orchestra with Wynton Marsalis chose to arrange for this performance was composed in the first decade of Wayne's career. "Mama 'G,'" "Armageddon," "Contemplation," "Hammer Head," "Teru," and "Lost" were all written between 1959 and 1966. His material from this period has become part of the foundation of modern jazz. "Diana" (pronounced "Gianna")

was composed in 1974 just as jazz fusion and, particularly, Weather Report were reaching their zenith. "Endangered Species" and "The Three Marias" both come from Wayne's 1985 flagship album *Atlantis*. This album's foundation was 80s keyboards and other various electric instruments. The JLCO does a remarkable job of creatively arranging Wayne's music while keeping a watchful eye on the core structure of these songs. Most importantly, Wayne's trust of the band is evident.

To describe each song's orchestral highlights would be, I feel, antithetical to Wayne's modus operandi of daring to experience the unknown. I encourage you to listen yourself and, of course, to use a little imagination.

**-CHRISTIAN McBRIDE**

November 15, 2019





# JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

2014–2015 CONCERT SEASON



## REEDS

**SHERMAN IRBY** alto & soprano saxophones, flute, piccolo, Bb clarinet

**TED NASH** alto & tenor saxophones, flute, alto flute, piccolo, Bb clarinet

**VICTOR GOINES** tenor saxophone, Bb & Eb clarinets

**WALTER BLANDING** tenor & soprano saxophones, Bb clarinet

**PAUL NEDZELA** baritone & alto saxophones, bass clarinet

## TRUMPETS

**RYAN KISOR**

**KENNY RAMPTON**

**MARCUS PRINTUP**

**WYNTON MARSALIS**

## TROMBONES

**VINCENT GARDNER**

**CHRIS CRENSHAW**

**ELLIOT MASON**

## RHYTHM SECTION

**DAN NIMMER** piano

**CARLOS HENRIQUEZ** bass

**ALI JACKSON** drums

## FEATURING WAYNE SHORTER

Wayne Shorter appears courtesy of Blue Note Records.

# DISC 1

All compositions written by Wayne Shorter unless noted otherwise.

## 1. YES OR NO

Miyako Music (BMI)  
Arranged by Victor Goines

**SOLOS** WAYNE SHORTER tenor saxophone  
WYNTON MARSALIS trumpet  
DAN NIMMER piano

## 2. DIANA

Iska Music (BMI)  
Arranged by Ted Nash

**SOLOS** WAYNE SHORTER soprano saxophone  
DAN NIMMER piano  
WYNTON MARSALIS trumpet  
MARCUS PRINTUP trumpet

## 3. HAMMER HEAD

Miyako Music (BMI)  
Arranged by Sherman Irby

**SOLOS** WAYNE SHORTER tenor saxophone  
SHERMAN IRBY alto saxophone  
VINCENT GARDNER trombone

## 4. CONTEMPLATION

Miyako Music (BMI)  
Arranged by Sherman Irby

**SOLO** WAYNE SHORTER tenor saxophone

## 5. ENDANGERED SPECIES

Wayana Music (BMI)  
Written by Wayne Shorter & Joseph Vitarelli  
Arranged by Vincent Gardner

**SOLOS** WAYNE SHORTER soprano saxophone  
ALI JACKSON drums

# DISC 2

## 6. LOST

Iska Music (BMI)  
Arranged by Walter Blanding

**SOLOS** TED NASH alto saxophone  
WAYNE SHORTER soprano saxophone  
KENNY RAMPTON trumpet  
ALI JACKSON drums

## 7. ARMAGEDDON

Miyako Music (BMI)  
Arranged by Marcus Printup

**SOLOS** WAYNE SHORTER tenor saxophone  
MARCUS PRINTUP trumpet  
ALI JACKSON drums

## 8. THE THREE MARIAS

Wayana Music (BMI)  
Arranged by Carlos Henriquez

**SOLOS** WAYNE SHORTER soprano saxophone

## 9. TERU

Miyako Music (BMI)  
Arranged by Wynton Marsalis

**SOLOS** WALTER BLANDING tenor saxophone  
VICTOR GOINES tenor saxophone

## 10. MAMA “G”

Miyako Music (BMI)  
Arranged by Chris Crenshaw

**SOLOS** WAYNE SHORTER tenor saxophone  
ELLIOT MASON trombone  
DAN NIMMER piano  
CARLOS HENRIQUEZ bass  
ALI JACKSON drums



**“Music cannot stop wars, but, like the judge says, ‘What are your intentions?’ I want the music to carry the good intentions, the good dialogue, the impetus for people to start thinking things they never thought before.”**

**-WAYNE SHORTER**

## EXECUTIVE PRODUCER WYNTON MARSALIS

Recorded live on May 14–16, 2015  
at Jazz at Lincoln Center’s Frederick P. Rose Hall

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and James P. Nichols

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Christian McBride

**MUSIC COPYISTS**

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Matt Hilgenberg, Sherman Irby,  
Jonathan Kelly

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**The mission of Jazz at Lincoln Center is to entertain, enrich, and expand a global community for jazz through performance, education, and advocacy.**

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